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Here you see Handel conducting his *Water Music* from the prow of a boat tossing on the Thames, and Bach hurrying through the Thomaskirche in Leipzig where he composed and performed some of his best loved church works. The calendar also features Bach, Vivaldi, Haydn, Brahms, Robert and Clara Schumann, Mozart, Johann Strauss, Jr., Chopin, Debussy and Stravinsky! Birthdates of almost classical composers are noted throughout.

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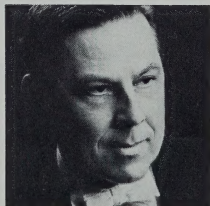
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THOMAS DUNN

Artistic Director Thomas Dunn has long since demonstrated that a conductor who releases a pack of beagles on the stage of Carnegie Hall can also win acclaim as a leading interpreter of the world's great music. Whether he performs the Leopold Mozart *Hunting Symphony* (hence the hounds!) or one of the Bach Passions, Mr. Dunn's reputation rests on the intensely personal (and frequently pacesetting!) musical involvement that he brings to every work.

Maestro Dunn has performed opera, ballet, puppet theatre, and a wide range of music for instrumental and vocal ensembles. His Bach series of 1961-62 at Carnegie Hall with the Festival Orchestra and Chorus of New York firmly established his stature as a conductor who could draw forth a lively combination of critical respect and audience enthusiasm. With the Festival Orchestra and Chorus, with New York's Cantata Singers, and with numerous ensembles around the nation, Maestro Dunn earned equal renown as an interpreter of the Baroque and Classic and of 19th and 20th century music as well.

Thomas Dunn came to the Handel & Haydn Society in 1967. Under his aegis, H&H found new strength in its choral repertoire. His historical versions of *Messiah* gave a fresh dimension to a Handel & Haydn tradition more than a century in the making. He has created a new image for the 170-year-old Society by introducing dance, theatre and orchestral works to the increasingly broad H&H repertoire. In addition to his leadership of H&H and to his guests conducting assignments around the nation, Maestro Dunn serves as Director of Choral Activities for Boston University.



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170th SEASON / SYMPHONY HALL

Thursday Evening, November 15, 1984

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HANDEL & HAYDN SOCIETY

Thomas Dunn, Artistic Director

JOHANN SEBASTIAN BACH

The Brandenburg Concerti

THOMAS DUNN, Conducting

Concerto No. 4 in G major

Allegro

Andante

Presto

GERALD TARACK, *Violin*

BERNARD KRAINIS and JOHN TYSON, *Recorders*

Concerto No. 6 in B-flat major

Allegro

Andante ma non tanto

Allegro

SCOTT WOOLWEAVER and JONATHAN BAGG, *Viola*

OLIVIA TOUBMAN and ALICE MROSZCZYK, *Viola da gamba*

BRUCE COPPOCK, *Cello*

TIMOTHY PITTS, *Doublebass*

Concerto No. 5 in D major

Allegro

Affettuoso

Allegro

ELINOR PREBLE, *Flute*

GERALD TARACK, *Violin*

ANTHONY NEWMAN, *Harpsichord*

INTERMISSION

Concerto No. 2 in F major

Allegro

Andante

Allegro assai

GERALD TARACK, *Violin*

BERNARD KRAINIS, *Recorder*

JAMES BULGER, *Oboe*

JOHN SCHNELL, *Trumpet*

Concerto No. 3 in G major

[Allegro]

[_____]

Allegro

GERALD TARACK, MICHAEL ROSENBLOOM and JOSEPH SCHEER, *Violins*
SCOTT WOOLWEAVER, JONATHAN BAGG and EMILY BRUELL, *Viola*
BRUCK COPPOCK, RONALD THOMAS and KAREN KADERAVEK, *Celli*
TIMOTHY PITTS, *Doublebass*
ANTHONY NEWMAN, *Harpsichord*

Concerto No. 1 in F major

Allegro

Adagio

Allegro

Menuette-Trio-Polacca-Trio

GERALD TARACK, *Violin*
JAMES BULGER, *Oboe*
RONALD HARTOUNIAN, *Bassoon*
PAMELA PAIKIN and RICHARD MENAUL, *French Horns*

Tonight's performance is funded in part by the Massachusetts Council on the Arts & Humanities, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.

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Program Notes

It is the musical power of the Brandenburgs that has made them favorites throughout the world. Their concentration of musical development would have amazed such masters as Corelli and Vivaldi.

Every measure is tightly bound to the one which precedes it. A listener experiences the cumulative effect of this intensification quicker than it can be described. The Brandenburgs' originality in form and instrumentation broke new ground in the concept of the concerto. Bach, by building on the works of Vivaldi, brought the concerto to new heights. Their current popularity demonstrates how irresistible the combination of intense musical concentration, attractive melodies and sparkling virtuosity can be.

We shall never know the full extent of Bach's library of concerti, but at Cöthen he had the time and support to compose freely. The reigning Prince Leopold was an accomplished musician who had recruited the core of his musical establishment from the finest players in Berlin. Bach was expected to compose orchestral and chamber music for this highly skilled ensemble. The challenge must have stimulated him to write more than just the six Brandenburgs, yet *only* these six survive. Others may be hidden in movements of the Leipzig church cantatas.

More than casual whim prompted Bach to copy out these lengthy pieces. At the time, he was a bereaved widower considering a change in employment. Bach had applied for the post as organist at the Jakobikirche in Hamburg, but withdrew because he was unwilling to pay for the honor. Perhaps he felt that a collection of his best concerti would impress the musical circles in Berlin, a court at which the Margrave of Brandenburg was frequently in attendance. Nothing came of this exploration: Bach remained in Cöthen, remarried, and two years later returned to the service of the Lutheran church at Leipzig.

Concerti 1, 3, and 6 — commonly thought of as ensemble concerti — are believed to have been written while Bach held the post of concertmaster and court organist at Weimar (1713-1717). The first movement of the third Brandenburg can be heard in a cantata of Bach's Weimar period. A likely contemporary of Concerti 1 and 3, at least in terms of instrumental groupings, would be the sixth of the Brandenburgs.

The remaining Concerti presumably come from Bach's programs as Kapellmeister at Cöthen (1717-1723). Bach's knowledge of Vivaldi's concerti left an unmistakable mark on these dazzling Brandenburgs. Bach had begun to familiarize himself with Vivaldi about 1713. His understanding deepened considerably in 1717 when Bach analyzed the manuscripts of many unpublished concerti of Vivaldi. The insights he gained from Vivaldi led Bach to explore fully the virtuosic capabilities of the soloist.

In Concerto 1, Bach juxtaposes not soloists per se, but three instrumental choirs: horns, oboes and strings. All three choirs in the third Brandenburg are strings — violins, violas and 'celli. The same type of disposition may account for Concerto 6, yet in this work only the two viola parts (with occasional contributions by the 'cello) consistently take leading role. How different is the impression made by the other three Concerti!

The generally more demanding solo parts in Concerti 2, 4 and 5 allow each player to step forward as an individual. In Concerto 2 a colorfully diverse quartet of trumpet, recorder, oboe, and violin vies with the string orchestra. The solo parts of the fourth concerto are almost equally difficult, but the violin has the edge over the recorders in the first movement. In the fifth concerto the flute and violin share virtually equal prominence with the harpsichord. The famous harpsichord cadenza in the first movement lends a retrospective dominance to the keyboard instrument. This cadenza was quite literally a last-minute idea: the original was less than one-third its present length.

The exact origins of the Brandenburgs are a mystery that have puzzled musicians and scholars for many years. The diversity of approaches to the concerto principle found in the Brandenburgs implies a composition span of several years. Concerti 1, 3 and 6 express the spirit of the ensemble concerto in which groups of instruments form compact blocks of sound to be played off against each other. Concerti 2, 4 and 5 manifest all the iridescent brilliance of the solo concerto brought to its apex by Vivaldi. The Brandenburgs' astonishing variety strongly suggests that they are part of a larger body of similar works which may have been lost forever.

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Thomas Dunn, conducting

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Messiah

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BERNARD KRAINIS

Recorder

Bernard Krainis co-founded (with Noah Greenberg) the New York Pro Musica Antiqua, and was its associate director and recorder soloist. Born in New Brunswick, New Jersey, Mr. Krainis played jazz trombone in his youth. After two and a half years with Air Force Intelligence during World War II, he attended Denver University majoring in anthropology and economics, and then New York University where he studied music and musicology. He taught himself the recorder, there being no serious teachers of the instrument when he began studying in 1945. Mr. Krainis has performed with his own and other chamber groups and with orchestras in this country and in Europe. He has taught at Columbia University, Smith College and the Eastman School, and was a member of the artist faculty at the Baroque Performance Institute at Oberlin. Mr. Krainis is an artistic force behind the Aston Magna early musical festival at Great Barrington.



ANTHONY NEWMAN

Harpsichord

Anthony Newman is a versatile keyboardist who has performed music for organ, harpsichord, fortepiano, and modern piano in concert and on records. A native of California, he studied in Paris with Nadia Boulanger and Alfred Cortot. He holds a master's degree in composition from Harvard and a doctorate in composition from Boston University. Mr. Newman has many well-regarded works to his credit, including a violin concerto which was given its Carnegie Hall premiere by John Nelson and the Indianapolis Symphony. His many recordings are consistently in demand, and the readers of *Keyboard Magazine* have

three times voted him "Best Classical Keyboardist." The wide range of keyboard instruments which he has mastered is rivaled only by his extensive repertoire. He appeared with Handel & Haydn earlier this year as organ soloist for Haydn's *Creation Mass* forced with a series of Handel concerti for organ.



GERALD TARACK

Violin

Gerald Tarack is well-known to Handel & Haydn audiences as both violinist and concertmaster. Music Director of the Tarack Chamber Ensemble and concertmaster of both clarion concerts and the Bach Aria Group, Mr. Tarack has performed extensively across the United States, throughout Europe and the Far East, and in the Soviet Union. His solo and chamber music recordings are extensive: among them, *L'Histoire du Soldat* conducted by Stokowski and Schubert's works for violin (both on Vanguard); Hindemith's un-accompanied Sonata (for Nonesuch); Ravel and Poulenc sonatas (on Sine Qua Non); and a variety of recordings with Stan Getz and the Modern Jazz Quartet (for Atlantic). In addition to these activities, Mr. Tarack has served as music advisor to the Brooklyn Academy of Music and to the New York City Center.



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The Handel & Haydn Society, founded in 1815 for the advancement and improvement of music, is unique among Boston's cultural institutions. 170 years after its first performance, H&H embraces great traditions and significant innovations.

Each season, Handel & Haydn offers a subscription series of choral and orchestral concerts at Boston's Symphony Hall. The annual *Messiah* presentation — now in its 131st consecutive year! — is our most widely recognized event. But with increasing frequency, Boston area audiences are finding that H&H is an important source of many kinds of music — music which can range from the Baroque and Classic right up to masterworks of the 20th century.

Handel & Haydn today owes a tremendous measure of its musical life to Thomas Dunn, Artistic Director since 1967. Under his leadership and care, Handel & Haydn has been transformed from a large community choir to a fully professional chorus and orchestra capable of a rich and varied repertoire.

Maestro Dunn insists that a piece of music "must be left better for our having performed it." In this season's presentations of Baroque music, he utilizes the choral and orchestral forces of a size for which the composers wrote. The result is a chamber-sized ensemble in which each instrument and each voice is an important contributor — and from which the musical architecture can be rediscovered. This approach is deceptively subtle, since it permits a richness of detail and a clarity of line hard to obtain in an ensemble of symphonic scale.

Handel & Haydn today earns more than half of its income from ticket sales to its concerts at Symphony Hall. Support from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities, and the City of Boston support and expand our musical activities. But it is contributions from individuals, corporations, and foundations which will ensure the continued success and enhance the musical vibrancy of the Handel & Haydn Society.

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